

# Stained Glass

A Quarterly Devoted to the Craft  
of Painted and Stained Glass



53-54  
Spring 1958

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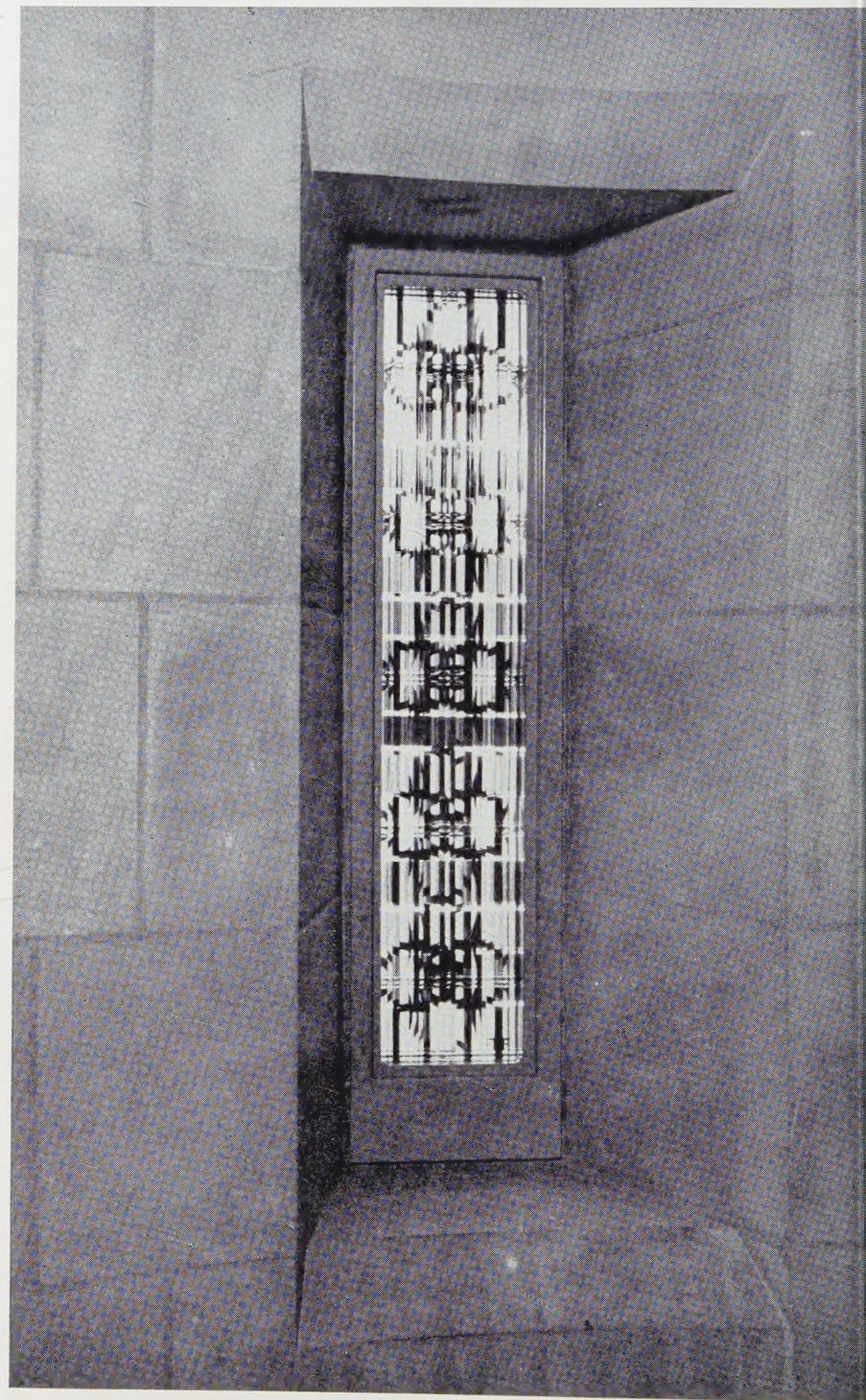
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Dear Lord, as we assemble together  
to carry on the progressive work of the  
Stained Glass Association of America,  
may Thy will be done. Let the reign  
of divine truth, life and love be  
established in us, and may Thy word  
enrich the affections of all mankind  
and govern them. Amen.

*Invocation given by Harold W. Cummings,  
opening the 1958 Convention of the Stained  
Glass Association of America*







# STAINED GLASS

SPRING  
1958

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THE LITTLE WINDOW"  
*Washington Cathedral*  
*Fredrica H. Fields*

## The Forty-Ninth Convention

The 1958 Convention of the Stained Glass Association of America, held at the Sheraton Hotel, Philadelphia, Pennsylvania from June 10th to June 12th, was called to order by President Wilbur H. Burnham, Jr. After the Invocation, made by Harold W. Cummings, President Burnham called for the report of the Credentials Committee. A quorum was reported as present. The Auditing and Nominating Committees were elected, and various reports by the officers followed.

Secretary Oppliger read his report, stating that the membership has remained fairly stable, resignations being covered by new memberships. He also spoke on expenses and disbursements, and while doing this, mentioned the fine presentation the Rossbach Company made to the Association in the form of the excellent metal shadow boxes, used for the first time in Detroit some months ago during our exhibition at the convention of the Church Architectural Guild. These boxes will have unlimited use in the future.

Mr. Harold W. Cummings then reported for the Craft Relations and Apprentice Training Committee. He told of how our own group, after approval of the Executive Committee, had met with the representatives of the Joint National Apprenticeship Committee for the entire glass and glazing industry, joining with them, thus bringing the two groups closer together. Mr. Cummings, after furnishing complete

details on the joining of the two groups, went on to the apprenticeship exhibit. He mentioned the fact that the Brotherhood of Painters, Decorators and Paperhangers of America, with whom the Glaziers and Glassworkers are affiliated, are matching the prize money put up by our Association for the apprenticeship awards.

President Burnham now asked for a report from the Committee on Public Relations and Education. As Chairman Willet was in charge of our exhibit in Poznan, Poland, at the time, Mrs. Willet asked that Mr. George Spiers read the report. He told of the articles in various magazines, accompanied by fine "color-spreads", illustrating the work of American glassmen. He also reported on the three museum exhibits held at New York, Houston and Dallas, together with the fact that the *National Geographic Magazine* was preparing an extensive article on stained glass. Further, he reported that our Latin American show was still traveling, and was receiving fine notices everywhere in Central and South America. Mr. Spiers also mentioned the fine work done by Blenko throughout the United States in the course of their exhibits in various department stores in key cities. They are using local stained glass panels wherever possible, and are bringing stained glass to an entirely different public from that which attends museum exhibits.

Mr. Otto Winterich gave his report on Membership, and Mr. Robert Rambusch followed with his report on the work of the Policy Committee.

President Burnham, after thanking Muriel Willet for the excellent job done on the Convention, then called on Mr. J. William Rundstrom of Los Angeles, chairman of the 1959 Convention Committee. Mr. Rundstrom stated that he was presently working out details, and that he promised a good



time for all present.

Mr. Robert Rambusch was called upon to give his report on Governmental Relations. He spoke on the constant effort being made to raise the tariff on imported glass, and of the efforts of our legal counsel, Barnes, Coburn and Richardson, to raise this tariff from where it has stood for so many years, i.e., glass under \$15 per square foot is subject to a 30% duty at present, to \$45 per square foot. In other words, glass costing over \$45 per square foot would enter duty-free as a "work of art," and glass under \$45 per square foot would be subject to duty.

President Burnham then read the Editor's Report, in which Norbert W. Graves asked to be relieved of his duties, due to lack of time at his disposal to produce a magazine that would justify the raise in subscription price.

Secretary Opplinger reported on the meeting of the Executive Committee, speaking on the necessary raise in dues in order that the Association be enabled to continue its work. He said that the Committee had decided that it was now necessary to employ a full-time Secretary-Editor to handle the tremendous amount of detail work that is gradually increasing. There followed a long discussion on the question of an increase in dues, which culminated in a vote to accept the recommendations of the Executive Committee. The motion was carried, and all members were to be informed of the new dues structure.

## SECOND SESSION

After preliminary remarks, President Burnham called for the report of the Nominating Committee. Mr. George Spiers presented the following slate: Executive Committee—Wilbur H. Burnham, Jr., Robert Rambusch, George Spiers.



Treasurer—J. William Rundstrom. Secretary—Fred P. Oppliger. Second Vice-President—Henry Lee Willet. First Vice-President—Harold W. Cummings. President—John D. Weaver. The slate was unanimously elected to office.

President Weaver called upon the Resolutions Committee for their report, which Mr. Robert Rambusch gave, thanking Mr. Henry Willet for his fine work and selfless interest on behalf of our Association.

President Weaver called for new business, and Mr. Burnham put the recommendation of the Executive Committee regarding dues on the floor. He moved that the full membership annual dues be \$100 per full member, plus \$30 per employee and employer in stained glass, excluding office help. At this point, there ensued a long debate on the motion, both old and new members being heard from on the floor. Finally, the motion was put to vote and carried, it being understood that the smaller studios' votes on policy would carry just as much weight as the votes of the larger studios.

There followed a discussion on the responsibilities of membership in the Association, much of the discussion linked with the qualifications of prospective new members.

### THIRD SESSION

After the Invocation by the Reverend Harry Atkinson, President Weaver called the meeting to order. Mr. George Spiers introduced the speaker of the morning, Mr. Joseph Schwartz, our legal counsel from the firm of Barnes, Coburn and Richardson. Mr. Schwartz spoke at length on his work on our behalf, regarding the tariff situation, ending his talk on the hope that we would receive a favorable decision from the government after our long wait and struggle. An interesting point made was the question: "Is a stained glass win-

dow a work of art if it is worked upon by more than one artist or craftsman?" This question, because it has great bearing on the tariff situation, was subject to long debate, which debate had no final resolution, as examples were brought up concerning the workshop methods of Rubens and Rembrandt, wherein the master commenced work on the canvas, and the students did the finishing.

President Weaver moved that the Association retain the services of Barnes, Coburn and Richardson for another year. The motion was voted upon and carried.

After this, there was discussion on the locale of future conventions, and it was suggested that all recommendations be tendered to the Executive Committee.

At this point, Mr. Norman Shaifer of the Custom Studios (photography) gave a talk on the use of colored photographs of members' work as an adjunct to the work of propagating the sale of American stained glass. It was well received, as Mr. Shaifer's studio makes a specialty of photographing ecclesiastical work in all categories, with especial attention to stained glass. These proposed color cards would not be sent out in a haphazard fashion, but would be used as Christmas and greeting cards by our entire membership. It was agreed that Mr. Shaifer present samples of his work to the Association, for Association use.

There being no further business, the 1958 Convention of the Stained Glass Association of America was adjourned.

## Comments on the Convention

The Stained Glass Convention of 1958 began officially in the Blenko suite of the Sheraton Hotel, Philadelphia (City of Brotherly Love), for cocktails on Monday evening, June 9th. People kept drifting in, and old friends seeing each other for the first time in a year were having gabfests, and drinking toasts to each other. Crosby Willet later showed some stunning color slides just flown in from Europe that afternoon which were taken by his dad, Henry Willet, who is representing United States stained glass at the Poznan Fair in Poland.

Harold Cummings and Bill Rundstrom came farthest to the convention—from San Francisco and Los Angeles. The Hiemers, with their two daughters, son and son-in-law, and the Winterichs, with four of their six children, brought the mostest! The Hiemers were also celebrating their 29th wedding anniversary, the Karl Lambs with their handsome son, Tony, their 35th—and George Spiers was celebrating his 29th birthday (it says here)! A lot of familiar faces: The Bendheims with son-in-law Fred Jayson, the Oppligers and son Bill, the Gruenkes and son Bernie, young Klemme, Orin Skinner, Steve Bridges, Bob Rambusch, John Kevorkian, the DeHavens, Marguerite Gaudin, the Helfs, Douglasses, Mrs. O'Duggan and son, the Porembas, Schmidts, Rossbachs,



Millses, and the Willet family, except Henry and Zoe, and quite a few new ones were represented. We missed Louis Seele and Gen, so sorry he is ill—also the Reardons, because of illness in the family.

Tuesday morning was registration and a look at the apprentice panels, showing in the same room. How stimulating to see some of the creative work of our young newcomers to the craft! Your correspondent, together with George Hunt, Betty Bruder and Bill Rundstrom, drove around to see some Philadelphia stained glass. Interesting modern building and glass . . . Messiah Lutheran, and glass in cement facade at St. Peter's Episcopal Church.

Business meeting in the afternoon and later judging of panels. Then everyone piled into busses, and on to Belmont Mansion for a delicious dinner. After that, theatre-in-the-round on the same grounds, a great tent quite colorful inside with brilliant red, yellow and blue canvas seats. Saw "The Great Sebastians", which was most amusing—a very enjoyable evening, even though the weather was rather damp and gloomy.

Wednesday A. M. business meeting, and in the afternoon a tour of historic Independence Hall, where we also ran into the Russian Ambassador and his retinue. (This kept happening at the Sheraton, where he was staying.) Then on to old Christ Church, full of historic significance . . . four signers of the Declaration of Independence buried here . . . William Penn, George Washington and many other famous people had pews here. Some of us went on to the museum, others back to the hotel, because a violent storm had broken, and it was getting late. Wednesday night the banquet was held in the Constitution Room of the hotel. The tables were bedecked with lovely flowers, and there was a lively crowd of

over one hundred. Bill Burnham did an excellent job as toastmaster, introducing among others our new President, John Weaver, and his wife Grace. Dr. Harry Atkinson of the "*Protestant Church*", New York, gave the invocation, and Hon. Edward Killam, Department of Commerce, Washington, D. C., was guest speaker.

I'm sure everyone was impressed with Mr. Killam's talk. In no uncertain terms, he told us to contact our Government with our problems, repeatedly, and to give with our data and figures, so that they may know just what the conditions are. Everything he said made good sense. After all, how can our Government know about us unless we go to them direct? He said that we are paying them, and to use them, but to keep after them again and again, since with all the problem cases they have to handle, they take care of the ones which they hear about most.

Thursday A. M. a final business meeting, then at noon everyone to the busses again for a tour to Valley Forge to see the chapel with glass by D'Ascenzo, after which we had a box lunch under the trees in the park there. On to the Glencairn estate of Mr. Raymond Pitcairn, where we saw his home and the Swedenborgian Cathedral, which is also on his lovely grounds. Everything was made here, including the stained glass, which is copied from medieval glass. Mr. Pitcairn has several panels of old glass in his home, also mosaics and some very beautiful carved ecclesiastical figures. A most unusual home, to say the least.

Everyone on to Willow Wadi Farm at Ambler, to meet the Willet personnel and have a garden supper. A charming old house (the kind of house where one imagines any number of people might wander in for breakfast, and probably do!), and some interesting work to see in the Willet glass and

cement studio adjacent.

Nature smiled, the buffet tables groaned, and everyone was happy on this last night of our 1958 Convention. To Muriel Willet goes the credit for a great deal of it. She missed two weeks in Europe with Henry because of the convention dates, and had to carry the full burden of hostess without him. With 173 people for supper Thursday night, she was packing her bag later, and flying to Poland at 7:30 a.m. Friday! How does she do it? Anyway, thank you dear Muriel, for such a wonderful time!

HELEN HUNT



# The Little Window

## *Frontispiece*

Each year the National Cathedral Association offers the public an opportunity to take part in their building campaign. Because it seemed to me I could give more through my work, if what I had to offer were acceptable, I wrote our beloved Dean Sayre offering a window for any little corner that a donor might not choose, and that would in no way interfere with any other craftsman's ambitions. The Dean's answer was heart-warming. He said he felt this was the way that a place of worship should be built, and I was given permission to try. An opening in the stairway which leads up to the choir stall over the south entrance of the Cathedral was assigned to me.

Canon Monks, who was at that time assistant to the Dean, kindly visited the studio on the Dean's behalf, and we discussed all the various ways in which I work and experiment. He was especially pleased with panels in a new treatment and conception of stained glass window construction which were developing through my experiments. Some of these had won awards at the Corcoran Gallery of Art and the National Collection of Fine Arts, Smithsonian Institution. We exchanged ideas and came to an approximate conception of how the little window would be made.

The approach in this type of work is, for me, entirely spontaneous and imaginative. There is no preconceived plan, cartoon, message, or method. I gather the material of my

choice around me and begin studying it over a large lighted table. I try every kind of arrangement and combination that comes to mind. This stage sometimes takes weeks or months. Probably the most difficult part is the choice of the many intriguing possibilities that develop, the selection of combinations, the elimination of ideas that are not harmonious in the particular construction under consideration. I am continually plagued by the overwhelming number of variations and possibilities that develop, and all the ideas that suggest themselves. To simplify and select, to bring about a livable harmony, demands discipline over creative emotions and enthusiasms.

The technical nature of this type of construction is time-consuming and requires utmost care and patience. The glass going in should be clean and free of finger marks or smudges to sparkle at its most beautiful, the least possible amount of dust is desirable, dryness essential. And all the pieces must fit—absolutely—so there will be no change in position. The finished panel has to be properly sealed. Having no predecessor's example to follow, it took some time to develop a way to do these things, and if there were ever the slightest doubt I would take the whole construction apart and start over.

In the case of the little window for the Cathedral, the frame to carry it had to be planned very carefully. It occurred to me there might be a way to install it from the inside completely and so eliminate any necessity for an outside scaffold. It sounded logical that if this could be worked out on a small scale, it might apply on a large scale, so that sections of big windows could be readily removed for cleaning, repair, or storage when necessary. To design and build this frame I asked my good friend Matthew Kirschbaum to give me the benefit of his experience, and further, if his firm, the Fred S.

Gichner Iron Works Inc., would be interested in underwriting the expense of developing this window. To my delight he said yes.

"Mr. Mike" planned a window that could be slid into the opening from the inside, but once screwed into place between the metal sections that clamped the masonry around the window, it would be secure. The window was built in duplicate so that I might have extra space in which to experiment. These were rebuilt as problems arose, and they were finally cleaned and prepared for installation. "Mr. Mike" spent many hours with me over the whole project in a most helpful and sincere frame of mind, neither of us knowing at any time if it would all be a success. Without his help my task might have been altogether too difficult for me. So the gift is from him as well.

The day finally came when the little window was ready for appraisal. Colored exposures were taken in the studio. Dean Sayre, with the general manager and the treasurer of the Cathedral Association, came to see it. On the basis of their opinion and the color transparencies, the building committee consented to its installation. My good friend, John Boertlein, himself a stained glass craftsman, kindly undertook to set it in position.

After installation it was interesting to note the duration of brilliance. Because of the varying shapes of the glass at different depths within the window, the light seems to meet more surfaces throughout a longer period of the day than in the case of "flat" (single-depth) leaded windows. A combination of colored "antiques" and glass rods of fine quality and tint were used in the making, crossing and recrossing in different layers. I have also observed that there seems to be a better control over the whites, the glare from which is often



a problem, if not subdued, in the traditional stained glass work. We watch now to see how time will act on and within this window. There is not yet experience to know if all will be well indefinitely. The only possible guarantee is the infinite care (and caring) that went into the construction. To date, the little window has weathered summer heat in the studio, and days on end of freezing temperatures outside since installation in the Cathedral. So far so good.

Perhaps this little window is a "first" in some ways. No cartoon was submitted for approval. It is the first "abstract" window in the Cathedral. It may be the only one of its kind at the moment, anywhere. And although it is the result of years of experimenting and experience in traditional stained glass work, its technique is a vast departure from the accepted conception of stained glass. Design, considered the most difficult of the stained glass processes in that it requires the firing of pigment into the glass, has been introduced here by a pattern cut out of a sheet of blackened copper, in this case a repeating quatrefoil, which is imbedded between the layers of glass. The need for leads and supporting crossbars has been overcome by the exact cutting and perfect fitting of each and every piece of glass so that it is self-supporting when held together between two sheets of plate glass.

In December 1957 this little window was officially accepted by the building committee of the National Cathedral Association.

FREDRICA H. FIELDS

# The Apprentice Competition

The Stained Glass Association of America during its annual Convention at the Sheraton Hotel in Philadelphia in June, held its fourth Apprentice Competition.

Perhaps it was the new and uniform shadow box display units which gave the splendid tailored appearance to the panels displayed, but your Chairman feels that the 1958 apprentices and the 1958 Convention Committee are mostly responsible for the splendid show of panels in the Independence Room at the hotel.

The contest was open to all stained glass apprentices, including both painters and glaziers throughout the United States, who had not completed their apprenticeship before the date of the competition.

Five official judges who met with your Chairman who, in turn, acted as only a consultant without a vote, were as follows:

Miss Dorothy Grafty, Art Editor, The Philadelphia Bulletin.

Mr. Harold E. Wagoner, Architect, President of the Church Architectural Guild of America.

Mr. Stanley W. Worden, member of the S. G. A. A., Syracuse, N. Y.

Mr. J. William Rundstrom, member of the S. G. A. A., Los Angeles, Calif.

Mr. George Hunt, member of the S. G. A. A., Pittsburgh, Pa., Chairman.

There was also a Popular Vote by all individuals attending the Convention, and it is always interesting to note differences of opinion, which differences add to the liveness of the craft in these present times of various architectural styles.

Of the fifteen panels submitted, the following awards were made: By the Official Judges: William J. Howard, Poquessing Park, Pa. (Willet Studios), \$50.00; Joan C. Velligan, East St. Louis, Mo. (Jacoby Studios), \$25.00; Bernard L. Gruenke, Jr., Brookfield, Wis. (Schmitt Studios), \$10.00; Alfred J. McArdle, Philadelphia, Pa. (Willet Studios), \$10.00; Walter Bambach, Cincinnati, Ohio (G. C. Riordan), \$10.00.

By Popular Vote: John Bera, Chicago, Ill. (Michaudel Studios), \$50.00; Walter Bambach, Cincinnati, Ohio (G. C. Riordan), \$25.00; Gilbert Dall'Ava, Clifton, N. J. (Hiemer Studios), \$10.00; William J. Howard, Poquessing Park, Pa. (Willet Studios), \$10.00; Alfred J. McArdle, Philadelphia, Pa. (Willet Studios), \$10.00.

As an indication of the importance and high regard held for the Apprenticeship Training Program, which is endorsed by the U. S. Department of Labor Bureau of Apprenticeship, the Union Brotherhood of Painters, Decorators and Paperhangers of America has joined with the Stained Glass Association of America in underwriting the prize awards for the apprentices.

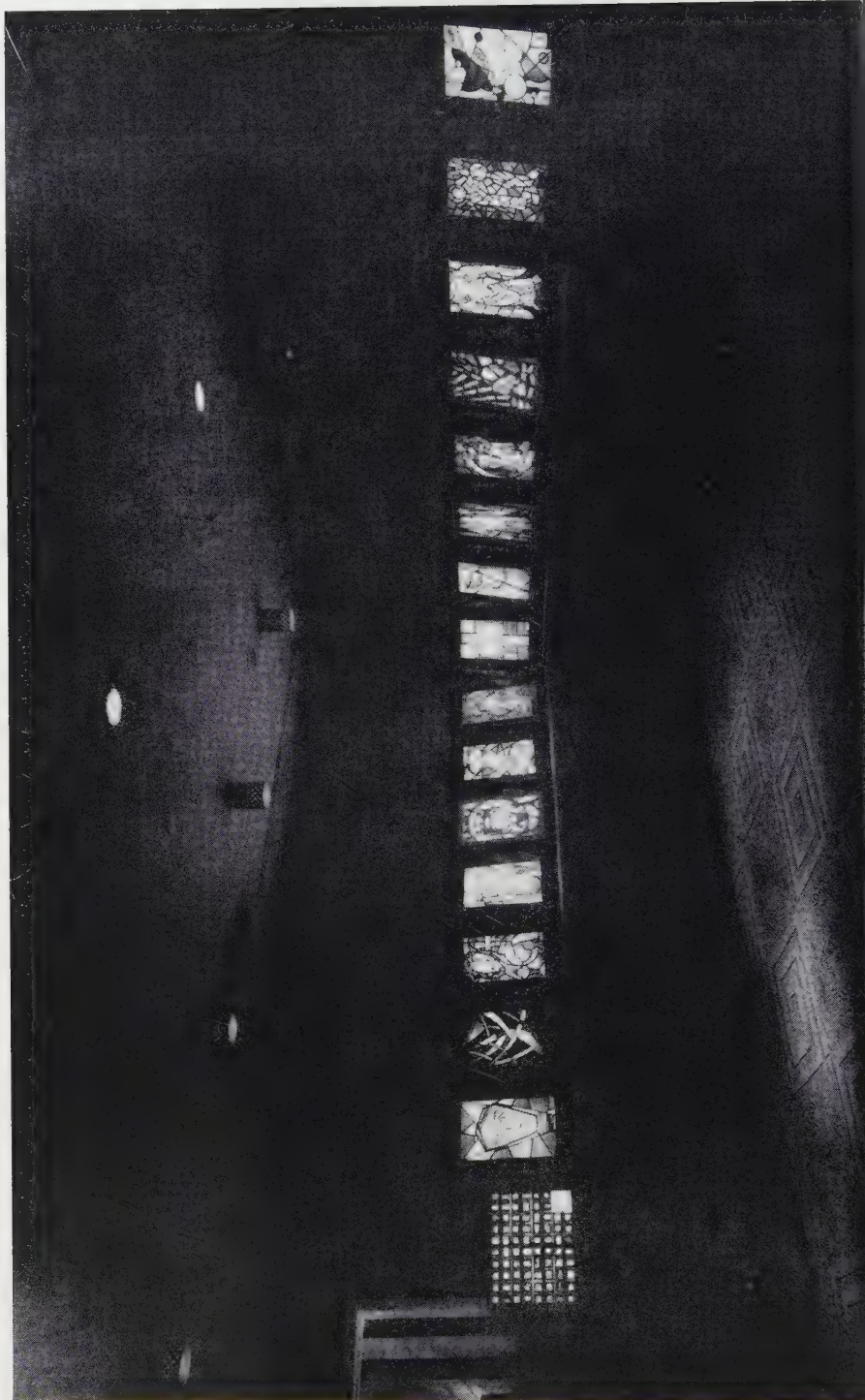
This co-operation with the Brotherhood is of particular importance in that, while there may be honest differences for discussion relative to wages, hours, etc., there is no question as to the desirability of the proper training of apprentices.

HAROLD W. CUMMINGS, *Chairman*  
Craft Relations—Apprentice Training



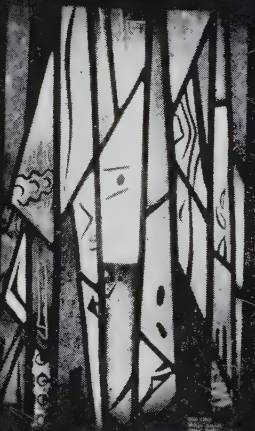
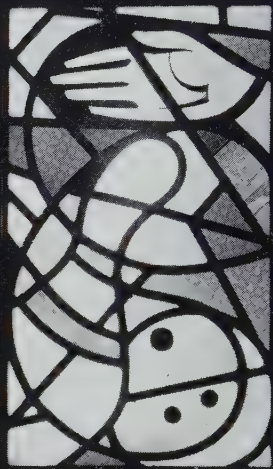
The fifteen panels entered are as follows:

- 1) CHRIST THE KING, by Joan C. Velligan, St. Louis, Missouri.
- 2) CHRIST, THE FISHER, by Joan C. Velligan, St. Louis, Missouri.
- 3) REDEEMER, by John E. Bera, Chicago, Illinois.
- 4) ATOMIC AGE, by Alfred McArdle, Philadelphia, Pennsylvania.
- 5) THE MADONNA, by Bernard L. Gruenke, Jr., Milwaukee, Wisconsin.
- 6) BOWLING, by Robert D. Johnson, Milwaukee, Wisconsin.
- 7) PROBLEM (To produce a modern window with a touch of medieval quality), by Gilbert Dall'Ava, Clifton, New Jersey.
- 8) THE BIBLE AND THE CROSS, by Roy Joel Straisinger, Kansas City, Mo.
- 9) UNDER SEA (II), by Karole K. Kissack, Tenafly, New Jersey.
- 10) A PILLAR OF SMOKE AND A PILLAR OF FIRE, by Mona Clark, Cleveland, Ohio.
- 11) ADAM AND EVE, by Paul McNeely, Kansas City, Missouri.
- 12) ST. CHRISTOPHER, by William J. Howard, Philadelphia, Pennsylvania.
- 13) ST. JOHN, by Robert Francis Enos, Boston, Massachusetts.
- 14) THE ANNUNCIATION, by Walter Bambach, Cincinnati, Ohio.
- 15) PANEL (for day and night effect), by Kenneth F. Roemer, New York, N. Y.





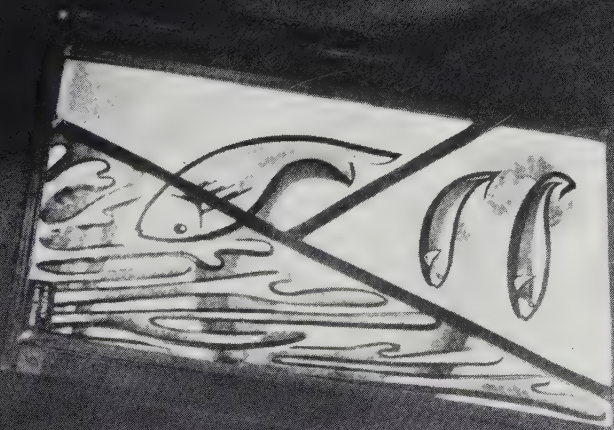
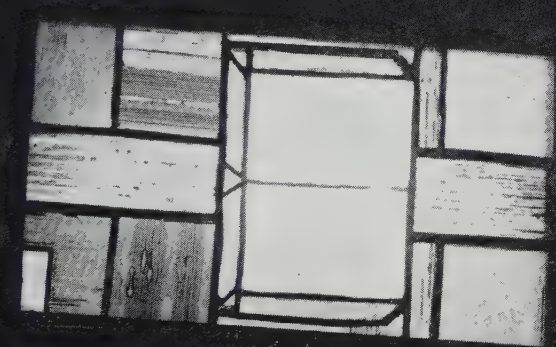








STAINED GLASS WINDOW  
REPRESENTING SAINT JOHN





## COMMITTEE REPORTS

### Membership Committee

The following names of applicants are published for review by members. Opinions on their eligibility for membership in the Association should be sent to the Secretary.

#### FOR FULL MEMBERSHIP

Michigan Art Glass Studio, 424 West Washington, Zeeland, Michigan.

No sponsor given.

#### FOR ASSOCIATE MEMBERSHIP

William S. Clark, 122 Old York Road, Jenkintown, Pennsylvania.

No sponsor given.

George W. Erwin, 1834 Fleming Street, Pomona, California.

Sponsored by Mr. William J. Rundstrom.

Bernard Eugene Gruenke, Jr., 17115 Greenbrier Drive, Brookfield, Wisconsin.

Sponsored by Mr. Bernard O. Gruenke.

Norman Shaifer, 202 East 44th Street, New York 17, New York.

Sponsored by Mr. Odge Oppliger.

George H. Mosel, 1108 Cortez Avenue, Burlingame, California.

No sponsor given.

OTTO C. WINTERICH, *Chairman*

## Notes and Comment

### Opportunity for Artist-Designer

The High Point Glass & Decorative Company of High Point, North Carolina wishes us to announce that they wish to employ an artist and designer in stained glass. This studio is an old and well-established firm, and will guarantee a good salary and steady employment. Correspondence will be exchanged in complete confidence. Please address Mr. Albert W. Klemme, Jr., 624 Greensboro Road, High Point, North Carolina.

### Bravo Blenko!

We regret that we cannot publish news of the wonderful testimonial banquet tendered William Blenko a few weeks ago, at least at this time. However, we will cover a marvelous tribute to an outstanding man in our next issue, including the fascinating history of the Blenko Glass Company. This coverage is not only news, but bona fide Americana, and will, we hope, dispel much of the legend that has obscured the art and craft of hand-blown glass in the United States.



## Not for Extensive Review

From time to time our national magazines publish either photographs or written snippets on stained glass. *TIME* magazine, issue of July 21st, published some beautiful photographs of contemporary French glass, together with a very interesting short article on what is being done toward the re-glazing of blasted openings in the walls of some 2000 churches in France and Alsace-Lorraine. Comment: Color photos good—article excellent, though limited in scope.

## Red, Yellow and Green

The other day we ended a life-long frustration. For many years, your Editor has been a railroad "buff", with a special interest in block signals, the type that make with the red, yellow and green lights. A couple of months ago, the last San Francisco-Oakland-Berkeley railway system gave up to the motor bus. The famous Key System ended its long use of the more than famous San Francisco-Oakland Bay Bridge, and all railroad properties were up for sale. We hied ourselves down to the yards, and for the price of five dollars, bought a complete railway semaphore signal, electric motor and all, weighing some 240 pounds. This signal was bought with one purpose in mind—to study the color as the rondels passed before the clear Fresnel lens of the illuminating lamp. The standard ruby and amber rondels (convex) as made by Corning Glass, General Railway Signal Co., and the Union Switch and Signal Company are quite magnificent in color, but the green glasses these companies produce are purely lovely. They are the so-called "Admiralty" green, a limpid turquoise

that assumes an emerald hue when backed by a yellowish lamp filament at night. Go to any railroad yard at dusk, and you will see this splendid green, although most signals are usually held to the red (normal) position, until the approach of a train to be cleared. We have concluded that this green can only be captured in faceted glass in concrete—not in leaded glass either with or without paint. Does this sound so strange? We don't think so. Suddenly dawns the realization that in the very chipping of our glass dalles, we are not only reproducing the effect of the Fresnel lens, but are pulling it out of all focus, shooting its beams in all directions, yet accomplishing its prime object—concentration of color and light in just one position—just where you are standing. The railway engineer at night sees a “concentrated halation” from which he cannot escape. We, on the other hand, can choose our own point of halation, from dead center to  $80^{\circ}$  on either side.

Conclusion: Don't ignore your greens (turquoise). Prove this for yourself.

## In Memoriam

### William J. Pike (1875-1958)

Stained glass in the United States has lost another of its pioneers with the passing of William J. Pike of the Pike Stained Glass Studios of Rochester, New York. Mr. Pike began his long career at the Tiffany Studios in New York. After the death of his parents, he moved to Rochester, working for several firms, until he founded his own studio in 1908.

Mr. Pike had a long and rewarding career. Naturally, most of his work was done for churches, but all of us know of his charming little leadwork silhouettes on glass, depicting nursery rhymes, tales of Robin Hood and other early English characters from folklore.

Mr. Pike is survived by his widow, Anne Melvin Pike, and by his nephew, James J. O'Hara, who has taken over active direction of the studio.

### Karl Friedlmaier

We regret the death of Mr. Karl Friedlmaier, designer for the Gavin Stained Glass Studio of Milwaukee, Wisconsin, who passed away on May 10, 1958. Mr. Friedlmaier was the father of Mrs. Conrad Pickel of the Pickel Studio of Waukesha, Wisconsin. The Stained Glass Association of America extends its condolences.

# THE STAINED GLASS ASSOCIATION OF AMERICA

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